



VIOLONE ò ORGANO

Sonate a Tre due Violini, e Violone ò Organo
CONSECRATE

All' Ill.^{mo} e Reu.^{mo} Signore
Monsig.^r Giuseppe Tassi Referendario dell' una, e l'altra Segnatura
Da Gio. Batt.^a Tibaldi
OPERA II.

LIBRARY
REC.
NOV 18 1885

THE UNIVERSITY OF CHICAGO

CHICAGO, ILL.

1885

NOV 18 1885

THE UNIVERSITY OF CHICAGO

ILLUSTRISSIMO, E REVERENDISSIMO SIGNORE

F*V* costumanza lodevole de Secoli già defonti sacrificare in ossequio di divota riconoscenza gl' instrumenti delle lor glorie à Numi, acciò fosse venerato come origine de lor trionfi quel Dio, ch'era implorato per tutelare all'azzioni più Eroiche. Quindi ad' un Marte guerriero tinte di sangue ostile si consecravano l'armi, al simulacro d' Apollo si sospendeva la lira. Bastava questo motivo per umiliare con bella superbia l'armonia della Musica al gran merito di V. S. Illustrissima, il di cui nome acclama la fama qual' altro Apollo, nel cui seno albergano felicemente le Muse, sotto i di cui auspicii fioriscono le virtù, chè nel più bel fiore degl' anni si fa vedere un Eroe nato ugualmente à maneggiar la faretra per saettare i Pitoni, e trattare dolcemente la cetra per trionfar degl' affetti. Piccolo è il tributo, chè offre la mia rispettosa divozione, mà come i fiumi chè sortiscono poveri nella lor fonte i natali divengono un mare con recarsi in tributo all' Oceano, la povertà di questi fogli averà quel grande, ch'è lo scopo della sua plausibile ambizione con portare sul fronte il nome reverito di V. S. Illustrissima, à cui non potendo col conscrarli accrescere nulla di grande, gli dà materia d'esserlo, con esercitare la generosità del suo gran cuore col non sdegnarli. Questa è la fortunata disgrazia de servitori divoti di V. S. Illustrissima, chè non potendola ingrandire coll' offerirli cosa alcuna di grande, l'ingrandiscono con umiliare il di lei gentilissimo patrocinio à gradire la debolezza de loro sudori. Con questo riflesso giustifica la mia colpa se stessa rigettandola nel benignissimo genio di V. S. Illustrissima, chè hà fatto credergli, chè non sia per sdegnare sotto l'occhio queste armonie, chè sì compiacque con parziale generosità di compatir coll' udito. Quando la debolezza de miei talenti non abbia altro di soave sù queste pagine, hà tutto quello, chè può appagarmi l'ambizione, cioè d' avere in questi concerti armonici delineata almeno rozzamente V. S. Illustrissima, che nell' indole grande così temprata ne suoi affetti pare, chè avveri l'opinione d' Anassimandro, chè volle l'anima fosse composta di numeri, ò il parer di Jamblico, chè la credè trà noi discesa dall' armonia delle sfere, e chè tutto il Mondo sappia, ch'io godo il sospirato favore, e la gloria più preziosa di vivere.

Di V. S. Illustrissima, e Reverendissima

Roma à dì 1. Aprile 1704.

Umilissimo Devotissimo, & Obligatissimo Servitore

Gio. Battista Tibaldi.

Grave 4 2 b5

S ONATA PRIMA Allegro 4

Grave Allegro

Grave

76 b5 43 565 6 56 43

Piano 7 6 5 7 6

6 7 6 7 6 7 6 7 6 5 43

6 6 7 6 7 6 7 6 7 6 5 43

6 6 65 5 5 5 5 43

6 6 7 6 7 6 7 6

7 6 7 6 7 6 5 43 6 6

[illegible]

S **ONATA SECONDA**

Piano **Allegro**

Forte **Piano**

6 6 7 76 76 6 6 7

Adagio Piano

Allegro

b7 b5 3 6 76

Adagio Piano

V. S. Volti

8 9 8 6

5 6 9 8 9 8 7 6 5

Allegro

6 6 9 8 9 8 7 6 5

6 5 6 5 6 5 b6 7 6 9 8 7 6 5

4 3 9 6 7 6 7 6 5 b6 9 8

9 8 9 8 7 6 5 6 6 9 8 9 8 6 5

6 6 9 8 9 8 6 5 b 7 6 5 6 P.

b 7 6 5 F.

7 5 4 3

Piano

Grave

76

76

8

7

65

43

76 65



ONATA TERZA Piano

Forte

b6 b5 6

65

7

4x3

x6 x6 6

6

6

6

4x3

6



4

Piano

6

4x3

6 7

b 6

7 6 7 b

2

6



6

6

6

Allegro

76

6

6

5 b

5

5

6

76

98

76

5

7

b 6

b5



6

6

47

b5

b

b5

6

7

6

7 3

2

6

6

7

4

6



6

b10

6

6

6

6

7

6

7



6

4

x4

b5

32

6

2

6 7

6

6

6

6

98

7

4x3



Bbb

V. S. Volti



Grave 4 2 56 6 76 4 2 56 6 76 7 11

S ONATA QVARTA P. F. 56 P. 6 F. 6

6 4x3 6 5 6 7 5 6 43 6 5 6 b5

7 b5 56 7 65 6 4x3 6 65 7 65 6 4x3 Allegro

Piano 4 4 6

6 5 x6 32 6 76 b5 3 2 6 76 7 5 6 5

x6 x4 x6 4 6 5 x6

5 6 6 2 7 6 5 4 3 x2 6 7 6 7 5 6 5

75 7 5 6 6 4 65 6 6 6 5 6 6 6 65

6 6 6 6 6 6 6 6 6 6 6 6

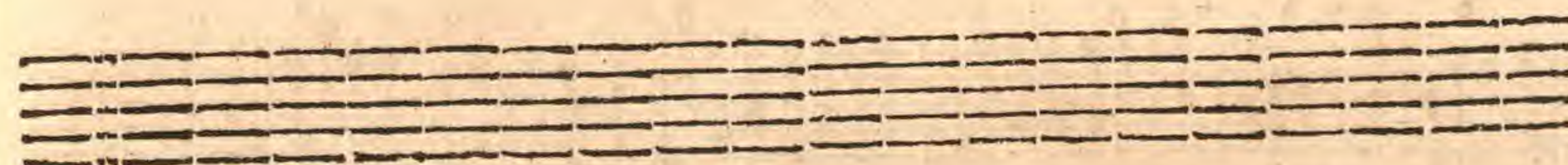
5 5 5 6 5 6 7 6 5 5 5 5

6 6 6 6 6 6 7 6 5

Piano

V. S. Volti







ONATA QUINTA Piano

Allegro

b7 4x3



Adagio



Grave

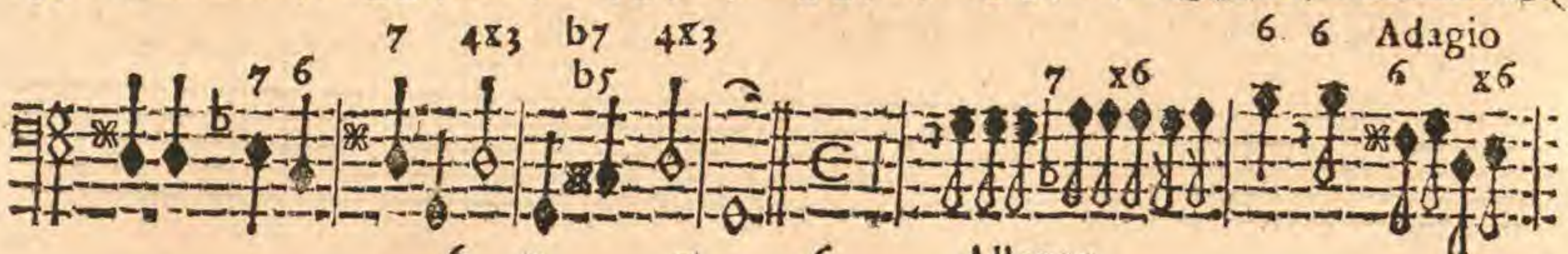
Piano

Allegro

b7



b5 4x3



6 6 Adagio



Allegro





ONATA SESTA



6 Piano



Allegro



7 7 5 6 6 17

98 7 4x3 6 6 6

6 6 6 6 Adagio

76 b5 4b3 6 7b6 b5 43 5

Piano Allegro

5 4x3 6

Adagio

6

Piano

V. S. Volti

Ccc

Grave

6 76 x6 6 6 b62 6 4 19

ONATA SETTIMA Piano

4 4 2 62 6 76 76 4x3 5 6 7 4x3 6

Piano Allegro

7 x 6 6 7 6 4x3 6

4x3 6 6 x 6 b6

6 5 7 6 6 76 6 7b5 76

6 6 4x3 6 6

76 6 76 43 4 3 4x3 6

6 6 6 6 6 6 6 6

6 7 6 5 4x3 6 b 5

6 6 6 6 6 6 6 6

7 6 5 4x3 6 b 5

6 6 6 6 6 6 6 6

7 6 5 4x3

6 6 6 6 6 6 6 6

Ccc 2

V. S. Volti



Adagio Piano Forte Piano 7 4x3



Piano 6



Allegro



Pianp Forte



Piano



Grave

x6

6 43

b7



ONATA OTTAVA

b7

Allegro



Piano

V. S. Volti



6x5 Adagio

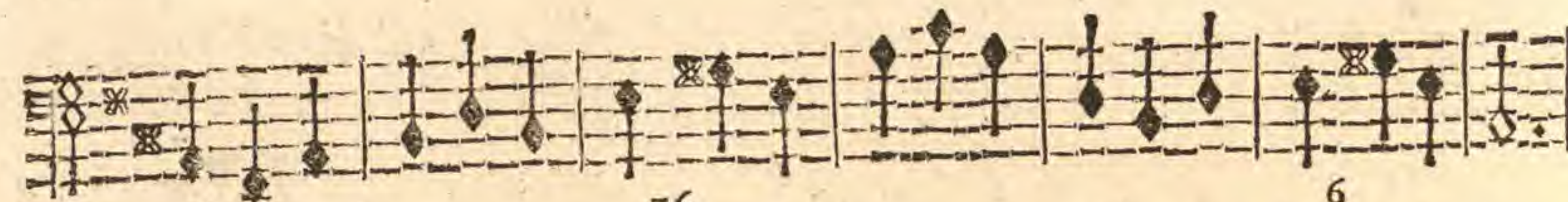


Piano

Allegro



x6



Adagio

Piano 7



Allegro



6 6^b 5 6 7 43

The first staff of music contains several measures of music. Above the staff, the numbers 6, 6^b, 5, 6, 7, and 43 are written, corresponding to specific notes or chords in the piece. The notes are written on a five-line staff with a treble clef.

56 5 6 7x6 6 7 5 4x3 6 5 6

The second staff of music continues the piece. Above the staff, the numbers 56, 5, 6, 7x6, 6, 7, 5, 4x3, 6, 5, and 6 are written. The notes are written on a five-line staff with a treble clef.

5 6 5 6 6 5 6 5 6 6 5 6

The third staff of music continues the piece. Above the staff, the numbers 5, 6, 5, 6, 6, 5, 6, 5, 6, 6, 5, and 6 are written. The notes are written on a five-line staff with a treble clef.

6 6 5 7 5 5 4x3 x6 9 6 6 43 6

The fourth staff of music continues the piece. Above the staff, the numbers 6, 6, 5, 7, 5, 5, 4x3, x6, 9, 6, 6, 43, and 6 are written. The notes are written on a five-line staff with a treble clef.

b56 56 6 9 7 43 9 7 43

The fifth staff of music continues the piece. Above the staff, the numbers b56, 56, 6, 9, 7, 43, 9, 7, and 43 are written. The notes are written on a five-line staff with a treble clef.

Piano

The sixth staff of music continues the piece. It contains several measures of music with notes and fingerings. The notes are written on a five-line staff with a treble clef.

The seventh staff of music continues the piece. It contains several measures of music with notes and fingerings. The notes are written on a five-line staff with a treble clef.

The eighth staff of music continues the piece. It contains several measures of music with notes and fingerings. The notes are written on a five-line staff with a treble clef.

The ninth staff of music continues the piece. It contains several measures of music with notes and fingerings. The notes are written on a five-line staff with a treble clef.

24 *Claro* 6 76 76 5

S 

ONATA NONA

Piano

Forte

6

5

Piano

Alegre

5

The image shows a musical score for a piece with two distinct tempo sections. The first section is marked 'Piano' and the second is marked 'Allegro'. The score is written on a single staff with a treble clef. The 'Piano' section consists of two measures, each containing a series of eighth notes. The 'Allegro' section consists of two measures, each containing a series of eighth notes. The notes are mostly black, with some white notes in the 'Allegro' section. The tempo markings are written above the staff. The first measure of the 'Piano' section is marked with a 'P' and the second with a 'P'. The first measure of the 'Allegro' section is marked with an 'A' and the second with an 'A'. The notes are written in a way that suggests a specific fingering or articulation, with some notes having a 'p' or 'a' above them. The overall style is that of a handwritten musical manuscript.

6

6

6

The second system of the musical score, consisting of two staves. The notation includes various musical symbols such as notes, rests, and accidentals. Above the staves, there are numbers: 6, 5, 6, 6, 5, 9, 7, 6, 7, 6, 8, 7, 5, 5, 4x3. Below the staves, there are numbers: 6, 6, 6, 6, 6, 6, 43. The notation is in a style typical of early 20th-century musical manuscripts.

5

6

6

Musical score for "L'Allegretto" by Franz Schubert, Op. 137, No. 3. The score is in 3/4 time and consists of 12 measures. The key signature has one flat (B-flat). The tempo is marked "Allegretto". The score is written for a single melodic line on a five-line staff. The notation includes various note values, rests, and dynamic markings. The first measure starts with a treble clef and a key signature of one flat. The tempo marking "Allegretto" is written below the staff. The score ends with a double bar line and a repeat sign.

Viano

Adagio

Handwritten musical notation on a five-line staff. The notation includes various symbols such as vertical stems, diamond shapes, and asterisks. Above the staff, there are labels: '56', '76 b5', '4b3', and '6'. The notation is organized into measures separated by vertical bar lines.

56

76

fb3

1

6

75



Piano

Allegro

Handwritten musical score for a piece titled "Allegro". The score consists of seven staves of music. The notation includes various notes, rests, and accidentals (sharps, flats, naturals). Above the staves, there are numerous fingerings (numbers 1-7) and articulations (accents, slurs). The music is written in a single system, with the first staff starting with a treble clef and a key signature of one flat. The piece concludes with a double bar line and repeat dots on the seventh staff.

Two empty musical staves at the bottom of the page.

Ddd

15 Grave 6 6 6 6 6 6x6

S ONATA DECIMA P. 7 7 F. 7 4x3 P. 7 7x 7 7 4x3 7 7 7 7 4x3 5x6 P. 6

Allegro

The image shows a handwritten musical score on aged, yellowed paper. The score is divided into two main sections: 'Allegro' and 'Adagio Piano'.

The 'Allegro' section consists of six staves of music. The notation includes various note values (quarter, eighth, and sixteenth notes), rests, and accidentals. There are numerous fingerings indicated by numbers 1 through 7. Some notes are marked with an 'X' or a '*' symbol. The tempo 'Allegro' is written at the top left of the first staff.

The 'Adagio Piano' section begins at the bottom of the page. It starts with a single staff of music, followed by a double bar line and then a new staff. The tempo 'Adagio' and dynamic 'Piano' are written below the first staff of this section. The notation is simpler, featuring longer note values and rests. The page ends with a double bar line and a final staff.

6 7 x6 76 6 7x6 4x3 27

Adagio 6 6

Piano Allegro

Adagio

Piano D d d a V. S. Volti

Allegro

Handwritten musical score for a piece titled "Allegro" on page 23. The score consists of eight staves of music. The first staff begins with a treble clef, a key signature of one flat (B-flat), and a time signature of 12/8. The music is written in a single system. The second staff has a "Piano" dynamic marking. The third staff has a "Forte" dynamic marking. The fourth staff has a "Piano" dynamic marking. The fifth staff has a "Piano" dynamic marking. The sixth staff has a "Piano" dynamic marking. The seventh staff has a "Piano" dynamic marking. The eighth staff is empty. The score includes various musical notations such as notes, rests, and dynamic markings.

Grave

6

7x6

7

43

6 65

29



SONATA UNDECIMA Piano

Forte

Piano



Allegro

6

6

6

6

6

6

6

6

6

6

6

6

6





Adagio

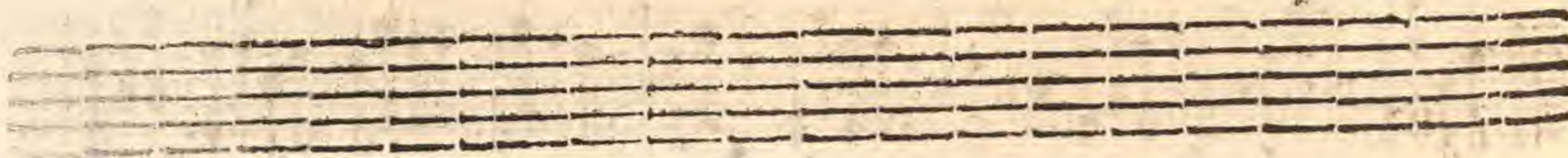
6f Piano



Allegro 9 8



Piano



Grave

P. F. P. F.

P.

F. P.

F. P.

7 b7 43
b5

F. 31



ONATA DUODECIMA

7 b7 43
b5

6

6 43



P.

P.

Allegro

7

6

43

4b3

6

5

6



4 6

43 5 43



43

7

7

b

7

b

7

43



5

7

6

6

6



43

76

56

7

b5

4

6

5

43



7

5

6

43

5

6



4b3

7

5

6

43

6

5

43



7

b5

4

6

5

43

Piano

V. S. Volti



Adagio 7 b7 43

b7

7 b5 43

6 6



Piano

Forte

Piano

Allegro



Adagio

Piano

Allegro



Fine

Geh. Rath Wagener
Marburg.



Handwritten musical notation on a single staff, featuring various notes and rests.

Handwritten musical notation on a single staff, featuring various notes and rests.

Handwritten musical notation on a single staff, featuring various notes and rests.

Handwritten musical notation on a single staff, featuring various notes and rests.

Handwritten musical notation on a single staff, featuring various notes and rests.

Handwritten musical notation on a single staff, featuring various notes and rests.

Handwritten musical notation on a single staff, featuring various notes and rests.

Handwritten musical notation on a single staff, featuring various notes and rests.

Handwritten musical notation on a single staff, featuring various notes and rests.

Handwritten musical notation on a single staff, featuring various notes and rests.